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KUNKEL'S MUSICAL REVIEW

JULY, 1900

Vol. 23. No. 7.

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IN THIS NUMBER.

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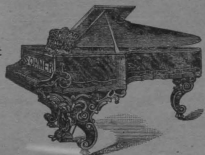
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DIRECT exposure to the sun's rays; employment in or living in hot and poorly ventilated offices, workshops or rooms, are among the most prolific causes of headache in summer time, as well as of heat-exhaustion and sunstroke. For these headaches and for the nausea which often accompanies them, Antikamnia will be found to afford prompt relief and can be safely given. Insomnia from solar heat is readily overcome by one or two five-grain Antikamnia Tablets at supper time, and again before retiring. If these conditions are partly dependent upon a disordered stomach, two five-grain Antikamnia Tablets with fifteen or twenty drops of aromatic spirits of ammonia, well diluted, are advisable. For the pain following sun or

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which frequently mars the pleasure of such an occasion. This applies equally to women on shopping tours, and especially to those who invariably come home cross and out of sorts, with a wretched "sightseer's headache." The nervous headache and irritable condition of the busy business man is prevented by the timely use of a ten-grain dose. Every bicycle rider, after a hard run, should be advised a bath and a good rub down, and two five-grain Antikamnia Tablets on going to bed. In the morning he will awake minus the usual muscular pains, aches and soreness. As a preventive of the above conditions, Antikamnia is a wonder, a charming wonder and one trial is enough to convince.

Borro is bringing to completion his opera "Nero," on which he has worked many years.

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MUSICAL REVIEW

July, 1900.

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THOMAS M. HYLAND, . . . EDITOR

JULY, 1900.

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A good and most acceptable present is a subscription to KUNKEL'S MUSICAL REVIEW. For the subscription price—\$2 per year—you receive nearly \$100 worth of the choicest piano solos, duets, songs, studies, etc. The REVIEW, during the year, gives a valuable library of music, keeps you in touch with current events, maintains your interest in music, and proves a welcome visitor to your home.

CHORAL SYMPHONY SOCIETY.

The Choral Symphony Society has announced its program for the season of 1900-1901, as follows:

- November 29, 1900. Popular choral—Coldridge Taylor, "Hiawatha's Wedding Feast."
- December 13. Artist—Vocalist.
- December 27. Choral—"Messiah."
- January 10, 1901. Symphony—Tschai-kowski, "Pathétique"—Violinist.
- January 24. Artist—Pianist.
- February 7. Choral—"Creation."
- February 21. Symphony—Schumann, "D Minor"—Violinist.
- March 7. Popular orchestral—Vocalist.
- March 21. Symphony—Schubert, "Unfinished."
- April 4. Choral—"Redemption."

The past season of the Choral Symphony Society has been the most successful in its history.

The steady progress of the Orchestra has been one of the most noticeable features of the work of this Society. Its performances now rank high among the artistic renditions of the season.

The work of the Chorus of the Society has

been most satisfactory; the attendance both at rehearsals and concerts having been larger than ever before in the history of the organization.

The Chorus will hold its rehearsals on the first floor of the Masonic Temple on Grand and Finney Avenues, and no effort will be spared by the Chorus Committee during the summer, to so organize the work for the coming year that rehearsals shall commence promptly the first week in October.

Subscription lists are now open at the office of the Secretary of the Society, in the Odeon. Seats will be assigned when the subscription is made, and payments should be made to the Secretary, Mr. MILTON B. CUFFITT, on or before Wednesday, November 14th, 1900. When the payments are made, tickets will be delivered and seats will be reserved for the season.

All seats left unsecured after November 15th, will be held for single night sales. Especial attention is called to the important privilege, that seats reserved for this season may be reserved by the same person for the next season upon some date which will be duly announced.

Subscription tickets at \$10.00 each, good for the series of ten Concerts, entitle the holder to a seat in the Parquet.

Subscription tickets, good for the series of ten Concerts, for seats in the first two rows of the Balcony, \$7.50 each.

Subscription tickets for seats in the Balcony, exclusive of the first two rows, will be \$5.00 each.

ST. LOUIS ODEON.

The Odeon is now practically complete. It possesses a stage suitable for both operatic and concert purposes, large enough to accommodate a chorus of 1000 and an orchestra of 70; also a fine electric action three manual concert pipe organ. The parquet seats 1200 people, and is completely surrounded, except where there are exits, by a horseshoe of 30 boxes, each containing six seats. The balcony seats about 1200. Entire seating capacity is somewhat over 2500. The interior decoration is in the style of the Italian Renaissance, in ivory-white; the carpet is red velvet, and the upholstery is in red leather. It is lighted by electricity, and the temperature is automatically regulated.

The main entrance leading from Grand Avenue to the foyer has been supplied with two sets of doors, which will make impossible the cold draughts that proved so disagreeable last season. The heating apparatus has also been perfected, and the entire building, including the Masonic Temple, will be heated day and night. The dressing rooms on the stage are finished, and such of them as will be used by the orchestra, chorus and soloists of the Choral-Symphony Society, will be furnished with all the appliances necessary to usefulness and comfort. The platforms upon which the chorus are seated have been entirely reconstructed, and are strong enough to hold fully twice the weight that will ever be placed upon them. The seats which the Odeon Company has provided are large and comfortable. From the stage two large exits lead directly to School St. On the south side of the auditorium two exits lead from the corridor to the High School granditoid walk, and there is a fire escape exit from the balcony. Besides the exits in the drive-way which were used last year, a new one has been placed at the north end of the foyer just east of the ladies' parlor. Without counting the main entrance which leads through the Masonic Temple, there are seven (7) openings on the ground floor which lead directly out of doors, and two from the balcony—one on each side.

An agreement has been reached between the Odeon Company and the Building Commissioner, according to which the building will receive a license, and will be one of the very few places of amusement in St. Louis possessed of such an instrument.

The organ will be entirely re-tuned and will be placed at the pitch used by the orchestra. As a consequence, it can be used next year for the Choral-Symphony Concerts.

THE graduating exercises of the Strassberger Conservatory of Music, held at the Olympic Theatre, drew out a large and critical audience. The exercises were eminently successful and a credit to the director and teachers of the Conservatory. The graduates were: Teachers course—Misses Edna Wright, Anna Waltke, Lillian Brown, Berna Oberheldt, Clara Bohle, Emelia Floerke and Hulda Borgmeier. Concert course—Misses Annie Von der Ahe and Lillian Vette, Messrs. Harry Droste and Hubert Bauersachs. Medaille d'honneur—Miss Annie Geyer.

INTERESTING facts as to the present condition of some of the permanent orchestras in this country were revealed at a recent meeting of the Cincinnati Orchestra Association. This society's contract with Franz Van der Stucken has but one more year to run, and the fate of the orchestra after that time is at present in doubt. The result of the last season was a deficit of \$1,700 more than the guarantors are required to make up. The twenty-one guarantors are responsible only for the conductor's salary of \$4,000, and any further deficit must be paid by the association. The losses last year came principally from the decrease in the sale of students' tickets. The fate of the

orchestra will be determined next year, when Mr. Van der Stucken's contract with the association expires. Unless new guarantors are forthcoming, the existence of the orchestra will probably come to an end.

It is rumored in Paris that Jean de Reszke will take the Chatelet Theatre soon and give there a series of Wagnerian performances with himself as the star. This is the theatre held by contract by Sarah Bernhardt on the condition that it shall not be closed for any length of time.

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COME DARLING, COME.

(KOMM LIEBCHEN, KOMM.)

Alphonse Czibulka.

Allegretto $\text{♩} = 80$.

Won - - - ne - -
Come, sweet

stun - - - den bald ent - - schwun - - den! Dein
dar - - ling! You the gar - - den Swings

An - ge brann - - te, Dein.... Mund be - kann - - te
ope its por - - tals, We..... hap - py mor - - tals

Lieb ge - fun - den! Lieb ge - fun -

Si - lent Cu - pids find as war -

The first system of music consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line has a melodic line with lyrics underneath. The piano accompaniment features a steady bass line and chords in the right hand.

den! Ich..... ward die Dei - - ne, ward die

den. O..... come sweet dar - - ling, come sweet

The second system continues the musical piece. The vocal line has a melodic line with lyrics underneath. The piano accompaniment features a steady bass line and chords in the right hand.

Dei - - ne rit. Gold - - nes a tempo. Traum - bild senkt

dar - ling. Could I hold you. bliss -

The third system continues the musical piece. The vocal line has a melodic line with lyrics underneath. The piano accompaniment features a steady bass line and chords in the right hand. There are tempo markings 'rit.' and 'a tempo.' above the piano part.

sich nie - - der Was..... schon zer - ron - - nen,

ful mo - - ments! Had I..... the pow - - er,

The fourth system continues the musical piece. The vocal line has a melodic line with lyrics underneath. The piano accompaniment features a steady bass line and chords in the right hand.

Mit..... sü - ssen Wö - nen Kehrt es wie - -

Hd... I..... the pow - er To com - mand

der, kehrt es wie - - der Was schon zer -

you! Stay, sweet mo - - ments O..... gold - en

rou - - nen Es.... kehrt zu - rück..... Fos - setz die

hour..... Could I..... com - mand!..... Un - der the

cresc.

Güs - te mit Tö - - nen Hal - tet die tan - zen - den Schö - - nen

lin - den we rest - - ed. Tim - id - ly, coy - ly he quest - - ed;

Dass sie nicht stü - ren die - ser Stun - de Glück.....
 My heart he sought. It's throb - bing I con - cealed.....

..... Neig - te er nicht sich her - nie - der, Küß - te mich, küß - te mich
 Then for an answer he plead - ed Answer which nev - er he

wie - - der; Träumt von Lie - be
 Träumt nur von Lie - be, nur von Lie - -
 need - - ed For eyes be - trayed my heart would glad - -
 Eyes be - - - trayed my

- - bes glück!..... Gold - - nes Traum - - bild
 - - ly yield..... Could I hold you,

sci - nes Au - ges Zau - ber hat ver - möcht..... Und sollt er meiner Li -
rit. *a tempo.*
 hap - pi - ness that in my ho - som dwells..... Should he de - mand a

pppe Kuss be - geh - ren..... Ich zug - te nicht, denn ach, schon ist sie
 kias with sweet in - sis - tance, How could I hes - i - tate! It will be

sein..... Ja selbst das Her - ze darf' ich ihm nicht weh -
 his..... And from my heart he will not meet re - sis -

ren So nimm es hin es ist nur ein - zig denn!..... Nur
 tance; Speed swal - low, speed, and tell him of my bliss!..... 0

Tempo I.

9

dein, nur dein, nur dein!.....

speed, 0 speed, 0 speed!.....

The first system consists of a vocal line in treble clef and a piano accompaniment in bass clef. The vocal line has a melody with a fermata over the final note. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Won - - ne - - stun - -

Come, sweet dar - -

The second system continues the vocal and piano parts. The vocal line has a melodic phrase with a fermata. The piano accompaniment maintains its rhythmic accompaniment.

den bald ent - - schwan - - den! Dein Au - - go

ling! You the gar - - den Swings open.... its

The third system continues the vocal and piano parts. The vocal line has a melodic phrase with a fermata. The piano accompaniment maintains its rhythmic accompaniment.

brann - - te; Dein.... Mund be - - kann - - te;

por - - -tals. We.... hap - - py mor - - tals

The fourth system continues the vocal and piano parts. The vocal line has a melodic phrase with a fermata. The piano accompaniment maintains its rhythmic accompaniment.

Lieb ge - - fun - - den! Lieb ge - - - fun - -

Si - - lent Cu - - pid find as war - -

den! Ich.... ward die Dei - - ne ward die

den. O come sweet dar - - ling, come sweet

Dei - - rit. ne Gold - - a tempo. nes Traum - - bild, we - -

dar - - ling Could I hold you bliss - -

de Le - - ben! Was..... du..... be - - gon - - nen,

ful mo - - ments, Had.... I..... the pow - - er,

Dem Licht der Son - - nen Sei es end - -

Had I..... the pow - - er, To com - - mand

The first system of music consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a steady eighth-note pattern in the bass and chords in the treble.

lich ü - - ber ge - - ben! Im.... Licht der

you! Stay, sweet mo - - ments, O..... gol - - den

The second system continues the vocal line with a half note D5, followed by quarter notes E5, F5, and G5. The piano accompaniment maintains its rhythmic pattern, with some chordal changes in the treble.

Son - - nen Sei's off - - en'bart..... Im Licht..... im

hour..... Could I.... com - - mand..... Oh! stay..... Oh!

The third system shows the vocal line with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment includes some melodic movement in the bass line.

Licht..... im Licht.....

stay..... Oh! stay.....

The fourth system concludes the vocal line with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a more active bass line with eighth-note runs.

DANCING WAVES.

(TANZENDE WELLEN.)

C MAJOR.

Gurlitt. Sidus. Op. 101.

Notes marked with an arrow (~) must be struck from the wrist.

Moderato. ♩ = 80.

9.

First system of musical notation. The treble clef contains a melodic line with fingerings: 1 4 3 2 1 4, 3 2 1 2 3, 1 3 2 1 2 3, 3 2 1 2 3, 5 3, 5 3. The bass clef contains a bass line with dynamics *f* and *fz*.

Second system of musical notation. The treble clef contains a melodic line with fingerings: 1, 1, 1 3 4 5 3, 1 5 3 1, 1 3, 1 3. The bass clef contains a bass line with dynamics *f* and *fz*.

Third system of musical notation. The treble clef contains a melodic line with fingerings: 1, 1, 1 2, 1 2, 1 3 2 1 2 3, 3 2 1 2 3. Performance markings include *cresc. molto.*, *ritard.*, and *a tempo.* The bass clef contains a bass line with dynamics *f* and *fz*.

Fourth system of musical notation. The treble clef contains a melodic line with fingerings: 1 3 4, 3 2 1 3, 1 4, 1 2, 1 3 2 1 2 3, 1 3 2 1 2 3. Performance markings include *cresc. molto.* and *fz*. The bass clef contains a bass line with dynamics *fz*.

Fifth system of musical notation. The treble clef contains a melodic line with fingerings: 1 3 2 1, 1 3 2 1, 1 2, 1 2, 1 2. Performance markings include *dim.* and *ritard.* The bass clef contains a bass line with dynamics *fz*.

FREE FANCIES.

(SCHWÄRMEREL)

C major

Notes marked with an arrow (↖) must be struck from the wrist.

Gurlitt, Sidus Op. 101.

10. **Con moto.** *Capobasso* *espressivo.* *legato.*

cresc. *appassionato.*

de - cres - cen - do *smorz.*

SUNDAY.

13

SONNTAG.

F major.

Gurlitt, Sidus, Op. 101.

Notes marked with an arrow(↘) must be struck from the wrist.

To insure a refined and scholarly rendition of the piece, the artistic use of the pedal as indicated is imperative.

Lento. $\text{♩} = 126$. (See Kunkel's Pedal Method.)

11.

Andante
Adagio
simult.

Pedal.

smorz.

Pedal.

Praise the Lord, the mighty King of honor.

CHORAL. Lobe den Herren, den mächtigen König der Ehren.

simult.

Pedal.

Pedal.

Pedal.

HUNTING SONG.

(JAGDLIED.)

E flat major.

Notes marked with an arrow (x) must be struck from the wrist.

Gurlitt. Sidus. Op. 101.

Con brio.

Vivace. ♩. - 144.

13.

cresc. e accelerando.

ff *Ped.* *ff* *Ped.* *ff* *Ped.*

ff *Ped.* *f* *ff* *Ped.*

f *ff* *Ped.* *f* *ff* *Ped.*

tranquillo. *simil.* *simil.*

simil. *simil.* *simil.*

f *ff* *Ped.* *f* *ff* *Ped.*

f *ff* *Ped.* *f* *ff* *Ped.*

SPRING SONG.

17

FRÜHLINGSLIED.

Allegro gracioso. $\text{♩} = 92$.

Liszt. Bülow.

Giacoso.

stacc.

cresc.

f *dim.*

f *dim.*

1559 - 22

Copyright, Kunkel Bros. 1884.

First system of a piano piece. The right hand features a complex, flowing melodic line with many slurs and fingerings (1-5). The left hand plays a steady eighth-note accompaniment. The key signature has two flats, and the time signature is 4/4. The system ends with a fermata over the final note.

Second system of the piano piece. The right hand continues with intricate melodic patterns, including triplets and slurs. The left hand maintains the eighth-note accompaniment. The system concludes with a fermata.

Third system of the piano piece. The right hand has very dense and rapid passages with many slurs and fingerings. The left hand has some rests. The word "senz'arr." is written above the right hand in the third measure. The system ends with a fermata.

Fourth system of the piano piece. The right hand continues with rapid, slurred passages. The left hand has a more active accompaniment with eighth-note patterns. The system ends with a fermata.

Fifth system of the piano piece. The right hand features rapid, slurred passages. The left hand has a more active accompaniment with eighth-note patterns. The system ends with a fermata.

Cantabile.

semplice.

p *f* *simil.*

rit. *a tempo.* *f*

f

pp

1559-22

Cresc.

f *dim.*

1. 2.

15.9. 22

First system of musical notation, featuring a piano accompaniment with a treble and bass clef. The music is in a minor key with a 3/4 time signature. It includes various musical notations such as slurs, ties, and dynamic markings like 'p' and 'pp'.

or thus.

Second system of musical notation. The piano part features a "sensa rit." marking. The music continues with complex rhythmic patterns and dynamic markings.

Third system of musical notation. The piano part features a "cres." marking. The music continues with complex rhythmic patterns and dynamic markings.

Fourth system of musical notation. The piano part features a "p" marking. The music continues with complex rhythmic patterns and dynamic markings.

Fifth system of musical notation. The piano part features a "rit." marking. The music concludes with a final cadence and dynamic markings.

BOLERO.

3

Allegretto $\text{♩} = 88$. Marziale.

E. A. Schubert.

The musical score is presented in five systems, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 3/4. The first system is marked 'Allegretto' and includes fingerings (e.g., 3 2, 1 3 2, 1 3 2) and 'Ped.' markings. The second system is marked 'Ardito' and includes a forte dynamic 'f' and 'Ped.' markings. The third system continues the 'Ardito' section with complex chordal textures and 'Ped.' markings. The fourth system features a 'Cresc.' (crescendo) marking and continues the 'Ardito' section. The fifth system concludes the piece with a 'Ped.' marking and a final chord.

1434 - G

Copyright, Kunkel Bros. 1892.

First system of musical notation. Treble clef, key signature of one sharp (F#), 2/4 time signature. The piece begins with a piano (*p*) dynamic. The right hand plays a melodic line with eighth notes, while the left hand plays a rhythmic accompaniment of chords. Pedal markings (*Ped.*) and asterisks (***) are present below the bass line. Fingerings are indicated with numbers 1-5.

Second system of musical notation. Continues the piece with similar melodic and accompaniment patterns. Pedal markings and asterisks are used throughout. The system concludes with a *Ped.* marking.

Third system of musical notation. The right hand features a more active melodic line with sixteenth notes. Pedal markings and asterisks continue to guide the performer's pedal use.

Fourth system of musical notation. The right hand has a more complex melodic texture. Pedal markings and asterisks are present. The system ends with a *Ped.* marking.

Cantabile.

Fifth system of musical notation, marked *Cantabile*. The tempo is slower. The right hand plays a simple melodic line with long note values. Pedal markings and asterisks are used. Fingerings are indicated with numbers 1-5.

Sixth system of musical notation. The right hand continues with a simple melodic line. A *cres.* (crescendo) marking is present above the staff. Pedal markings and asterisks are used. The system concludes with a *Ped.* marking.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000

Giocoso.

mf

f

cres.

1. 2.

Musical score for Cantabile, page 6. The score is in G major and 3/4 time. It consists of six systems of music, each with a treble and bass staff. The first system includes a piano (*p*) dynamic marking. The score features various musical notations such as slurs, ties, and fingerings. Pedal markings (Ped.) with asterisks are placed below the bass staff in several measures. The piece concludes with a forte (*f*) dynamic marking and a fermata over the final notes.

1494-6

First system of musical notation, featuring a treble and bass staff. The bass staff includes a 'Ped.' marking and a circled asterisk. Fingerings are indicated by numbers 1-5 above notes. A 'rit.' marking is present at the end of the system.

Second system of musical notation, featuring a treble and bass staff. The bass staff includes a 'Ped.' marking and a circled asterisk. Fingerings are indicated by numbers 1-5 above notes.

Third system of musical notation, featuring a treble and bass staff. The bass staff includes a 'Ped.' marking and a circled asterisk. Fingerings are indicated by numbers 1-5 above notes.

Fourth system of musical notation, featuring a treble and bass staff. The bass staff includes a 'Ped.' marking and a circled asterisk. Fingerings are indicated by numbers 1-5 above notes.

Fifth system of musical notation, featuring a treble and bass staff. The bass staff includes a 'Ped.' marking and a circled asterisk. Fingerings are indicated by numbers 1-5 above notes. A 'f' marking is present.

Sixth system of musical notation, featuring a treble and bass staff. The bass staff includes a 'Ped.' marking and a circled asterisk. Fingerings are indicated by numbers 1-5 above notes. A 'f' marking is present. The system concludes with a double bar line and a 'Ped.' marking.

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At a meeting of the board of directors of the St. Louis Exposition and Music Hall Association the contract to furnish music at the Exposition during the coming season was awarded to the First Regiment Band of St. Louis.

This musical organization is in charge of Prof. Charles Seymour, who has been identified with military organizations in St. Louis for many years. The Exposition management is confident that this recognition of home talent will be heartily approved by the music-lovers of the city. The choice was not made as a matter of economy, as the First Regiment Band will receive compensation equal to that paid Innes' Band last year.

The music has been for years the great feature of the St. Louis Exposition—the only annual exhibition in the world. Overshadowing all other handmasters who have performed at the Exposition, were Patrick Sarsfield Gilmore and John Philip Sousa. Gilmore appealed to all classes of the music-loving public. His popularity with the St. Louis

public connected his name inseparably with the Exposition. At his death, Sousa was engaged. The successes of Gilmore were repeated. The task of continuing their triumphs is imposed on St. Louis' First Regiment Band.

A CABLEGRAM from C. M. Southwell, who is in Switzerland, announces that he has signed a contract calling for a 15 weeks' season of the Castle Square Opera Company, of which he is manager, at Music Hall, to open Nov. 12. The contract gives the company the privilege of extending the season if it proves profitable. This will be good news to the music-lovers of St. Louis, who remember the work of the company last season with so much pleasure. Recently there have been rumors that Mr. Southwell and the Music Hall management could not agree on a division of profits, but Manager Gaienne of the latter says this difference has been satisfactorily adjusted.

THE Missouri State Music Teachers' Association elected the following officers for the ensuing year: W. H. Pommer, of St. Louis, President; H. E. Rice, of St. Louis, Secretary. Columbia will be the next meeting place.

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The convention of the Illinois Music Teachers' Association was most successful. The following officers were elected for the ensuing year: President, W. D. Armstrong, Alton; vice-president, Allen H. Spencer, Chicago; secretary-treasurer, C. W. Weeks, Ottawa; programme committee—Mrs. Chandler Starr, Rockford; Walter Spry, Chicago; auditing committee—Franklin Stead, Jacksonville; Mrs. M. B. Tiffany, Springfield; Miss Iola M. Gilbert, Effingham; member of advisory committee to serve three years, H. W. C. Daab, Miner. Springfield was selected as the place of meeting in 1901.

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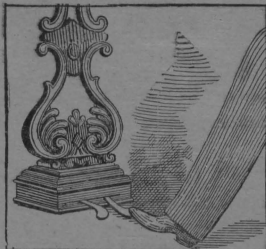
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